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**FRANK DANIELS**  
IN CHAS. DILLINGHAM'S  
PRODUCTION

LYRICS BY  
**HARRY B.  
SMITH**

MUSIC BY  
**VICTOR  
HERBERT**

**M. WITMARK & SONS**

NEW YORK CHICAGO LONDON SAN FRANCISCO  
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FRANK DANIELS  
IN CHAS. DILLINGHAM'S PRODUCTION



# THE TATTOOED MAN

A Comic Opera



BOOK BY

HARRY B. SMITH AND A.N.C. FOWLER



LYRICS BY

HARRY B. SMITH



MUSIC BY

VICTOR HERBERT.

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NEW YORK

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CHARLES DILLINGHAM

Presents

Frank Daniels

in

## THE TATTOOED MAN.

A Comic Opera, in Two Acts.

Produced under the stage direction of JULIAN MITCHELL.

Book by  
HARRY B. SMITH and A. N. C. FOWLER.

Music by  
VICTOR HERBERT.

### CAST OF CHARACTERS.

Omar Khayyam, Jr., astrologer, poet and sworn foe to temperance, . . . . .	Frank Daniels
Abdallah, an Arab chief . . . . .	Wm. P. Carleton
Algy Cuffs, a matinee idol . . . . .	Harry Clarke
Hashish, janitor of the Shah's Harem . . . . .	Nace Bonville
Muley, inspector of the mint . . . . .	George O'Donnell
Ali, court nuisance . . . . .	Gilbert Clayton
Yussuf, bad news specialist . . . . .	Charles Drew
The Shah, who travels for his health until very late in the evening, . . . . .	Herbert Waterous
A Muezzin, who calls the people to prayer, but they don't come . . . . .	Harold Russell
Leila, beloved by Omar, but nothing doing. . . . .	Sallie Fisher
Alma, daughter of Omar. . . . .	Gertie Carlisle
Fatima, a wall flower . . . . .	May Vokes
Miss Vandergilt, of New York. . . . .	Maida Athens
Miss Penn, of Philadelphia . . . . .	Jessie Richmond
Miss Lakeside, of Chicago. . . . .	Almeda Potter
Miss Beacon, of Boston. . . . .	Lottie Vernon
Miss Bridge, of Brooklyn . . . . .	Gertrude Doremus
Miss Frisk, of Frisco . . . . .	Josephine Karlin
Miss Vine, of St. Louis . . . . .	Jane Rogers
Miss Charles, of Baltimore. . . . .	Leila Benton
Miss Mint, of Washington . . . . .	Gene Cole
Star of Evening . . . . .	Reina Swift
Blush of Dawn . . . . .	Mabel Croft
Rose of Summer . . . . .	Daisy De Vere
Bird of Paradise . . . . .	May Field
Mutti . . . . .	Maida Athens
Ahmed . . . . .	Edna Birch
Selim . . . . .	Bessie Holbrook
Hassan . . . . .	Claudia Cark
Canem . . . . .	Jessie Carr

Imported  
American  
Bridesmaids.

Being translations  
of the Oriental names  
of Omar's four wards.

Omar's nephews,  
educated in  
American colleges.

Snake Charmers and Dancing Girls.

ACT I.—Court yard of the Regent's Palace.

ACT II.—The Rose Garden of the Shah.

Time—Present. Place—Persia.

Musical Director . . . . . Mr. Arthur Weid

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# The Tattooed Man. Prelude.

VICTOR HERBERT.

**Piano.** *Tempo di Marcia.*

*Andante.*

*Tempo di Valse lente.*

First system of musical notation. The right hand features a triplet of eighth notes followed by a dotted quarter note, then an eighth rest followed by an eighth note, and finally an eighth rest followed by an eighth note. The left hand plays a series of chords, with a piano (*p*) dynamic marking at the end of the system.

Second system of musical notation. The right hand continues with a series of chords, marked with a piano (*p*) dynamic. The left hand plays a series of chords, with a *dim.* (diminuendo) marking and a piano (*p*) dynamic marking.

Third system of musical notation. The right hand continues with a series of chords, marked with a piano (*p*) dynamic. The left hand plays a series of chords, with a *pp* (pianissimo) dynamic marking and a *ppp* (pianississimo) dynamic marking at the end of the system.

Fourth system of musical notation. The right hand continues with a series of chords, marked with a piano (*p*) dynamic. The left hand plays a series of chords, with a *pp* (pianissimo) dynamic marking and a *ppp* (pianississimo) dynamic marking at the end of the system.

No 1.

Opening Chorus.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

**Piano.** *Lento.*

**1st MUEZZIN.**

*Ah!*

*gva bassa.*

The sun-beams drive the night a - way!

Come and pray! \_\_\_\_ Come and pray! \_\_\_\_ Al-lah il Al - - -

2nd MUEZZIN (off stage.)

lah! \_\_\_\_ Ah! \_\_\_\_ The

ALL MUEZZINS.

sunbeams drive the night a - - way! \_\_\_\_ Al-lah il Al - - -

*sfz dim.*

## HASHISH. (awakening)

Hel-lo! Al-read-y light! I've slept here then all

lah!

lah!

*pp*

*l.h.*

(Tries the door.)

night, In or-der to be up be-times, To ring our Regent's wedding chimes.

*sempre dim.*

## Allegro moderato.

But who is this ap - proach - ing? Who makes this ear - ly

*ppp rit.*

*p*

*pp*

raid? A slave deal-er en - croach - ing, who brings his stock in trade.

*molto cresc.*

*ff* *mf*

SLAVE GIRLS.

We are bargains most a - maz - ing, All gaz - ing are

*p*

prais - ing, In plain un - var - nished phras - ing, We're the fair - est slaves on

earth. And our own - er names low pri - ces, To tempt your en -

ti - ces, He plain - ly sac - ri - fi - ces us, At half what we are

worth. Ah!

YUSSUF.

If you want a slave, it is time to buy! \_\_\_\_\_

GIRLS.

Buy! buy! buy!

They can dance or sing a lul - la - by \_\_\_\_\_

buy! \_\_\_\_\_

buy! buy!

Such a gold - en op - por - tu - ni - ty, Do not give up with im - pu - ni - ty.

buy!

buy!



HASHISH.

Per-haps we'd like to buy a few, Come let us see what they can do.

YUSSUF.

Ver - y o - ri - ent - al!

HASHISH.

Ver - y o - ri - ent - al!

GIRLS.

We are rar - est o - ri - ent - al pearls —

High - ly or - na - ment - all

High - ly or - na - ment - all

We are pop - u - lar as danc - ing girls.

We'll join your

Well join your

When we dance all men we fas-ci-nate, With lan-guid glance,

dance, We will join in your dance.

dance, We will join in your dance.

*p* So come and buy while you've a chance

*mp* *sfz p*

Ver-y o-ri-ent-all

Ver-y o-ri-ent-all

We are rar-est o-ri-ent-al pearls,

High-ly or-na-ment - all

High-ly or-na-ment - all

We are pop-u-lar as danc-ing girls.

We'll join your

We'll join your

When we dance all men we fas-ci-nate, With lan-guid glance,

dance, We will join in your dance.

dance, We will join in your dance.

So come and buy while you've a chance.

*mp*

We'll join your

Well join your

When we dance all men we fas-ci-nate, With lan-guid glance,

dance, We will jo in your dance.

dance, We will join in your dance.

*p* So come and buy while you've a chance

*mp* *sfz p*

Ver-y o-ri-ent-all

Ver-y o-ri-ent-all

We are rar-est o-ri-ent-al pearls,

High-ly or-na-ment - all

High-ly or-na-ment - all

We are pop-u-lar as danc-ing girls.

We'll join your

We'll join your

When we dance all men we fa-ci-nate, With lan-guid glance,

dance, We will join in your dance.

dance, We will join in your dance.

So come and buy while you've a chance.

*mp*

Listesso tempo.

GIRLS.

If you wish a

*f accel.* *rit.* *p a tempo.*

slave girl, With a voice to sing you sooth-ing songs, to

lull to rest I am that kind, When my lord is

wea - - ry, I my song will bring you.

I will chase the blues a - way, Mak - ing you

gay, Mel - o - dies har - mon - ic

Are a vo - cal ton - ic, All your cares take

*poco rit.*  
wing When my songs I sing.

*poco rit.* *sfz*

SERENADE.  
Allegro giusto.

Hear me, O mas - ter mine, O, hear me,

*marcato.*

Just for thee I am sing - - ing,

For thee, and on - ly, on - ly for thee,

Songs of love now are ring - - ing.



Frown no more, but up - on me smile,

In thy u - - - su - al hap - py style,

Let all thy cares take wing now,

*marcato.*

Sol - ace to thee I bring. 1. bring. 2. bring.

If you wish a

*accel.* *rit.* *p a tempo.*

slave girl, Who can en - ter - tain you, With the spell of

mag - ic art, I am that kind. Prac - tis - ing en -

chant - ment, By our mag - ic mys - tic, Versed in cab - a -

list - ic art, ———— Win - ning your heart. Ser - pents we can

charm you, They can nev - er harm you,

What we say is true, Watch what we can do.

Moderato. Snake Charmers etc.

*ffz* *p* *ffz* *p* *ffz* *p*

*ffz* *p* *ffz* *p* *ffz* *p* *ffz*

## Allegro feroce.

The musical score is written for piano and voice. It consists of four systems of staves. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staves. The tempo is marked "Allegro feroce." at the top left. The key signature has one sharp (F#), and the time signature is 3/4. The piano accompaniment features a complex, rhythmic pattern in the left hand, often with triplets and sixteenth notes. The right hand of the piano accompaniment has chords and moving lines. The vocal line consists of long, sustained notes, often with a fermata, and is accompanied by the exclamation "Ah!". The dynamic markings include *p* (piano) and *p sempre cresc.* (piano, always crescendo). The score is written in a standard musical notation style with a clear layout.

*p*

*p sempre cresc.*

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

*sempre cresc.*

*animando.*

Ah!

*Animando.*

Ah!

Ah!

Ah!

Ah!

Ah! Ah! La - - eh-ah!

*sfz* *sfz* *molto accel.*

La - eh-ah! La - la - ee-ah! La - la - eeh-ah! La - eeh-ah!

*8*

La - ee-ah! La - ee - la - ee - la - ee - la - ee Ah! *ff*

*8*

*ff*

ALL OTHER GIRLS.

We are rar-est o - ri - ent - al pearls, *ff*

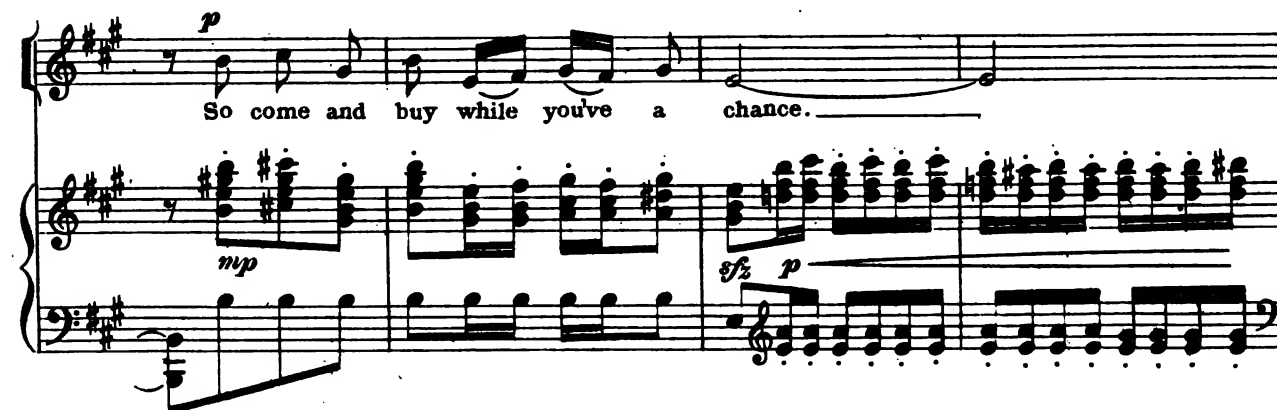
We are pop - u - lar as danc - ing girls, —



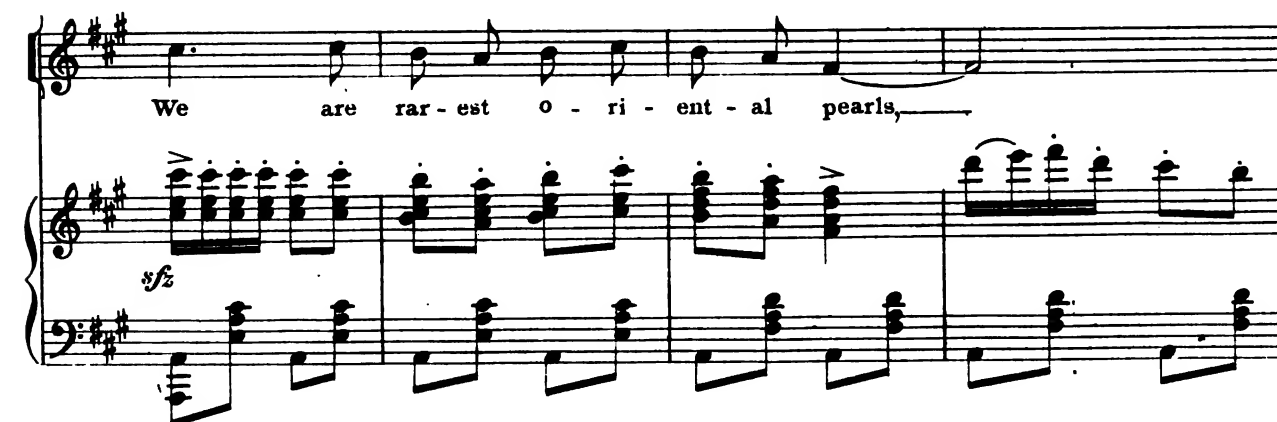
When we dance all men we fas - ci - nate, With lan - guid glance,



*p*  
So come and buy while you've a chance. —



We are rar - est o - ri - ent - al pearls, —



We are pop - u - lar as danc - ing girls, —

When we dance all men we fas - ci - nate, With lan - guid glance,

*Piu mosso.*  
So come and buy while you've a chance. —

*ff* *sempre accel al fine.*  
Fast - - er wild - er grows the dance, To



cap - tiv - ate we glance, Ho - la! Ho - la! Ho -

la! With pir - ou - et - ting and co - quet - ting

all, Your danc - ing slaves we are.

(Picture.)

# No. 2. Things We Are Not Supposed To Know.

3619

Quartette.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Allegro molto.

HASHISH.

As  
If  
When

Piano.

*f* *ff* *pp*


we through life are go - ing      We must not be too  
a - ny po - li - ti - cian      Of mo - de - rate po -  
you are out a - din - ing      At smart ca - fes and

know - ing,      To - lots of things we have to close our eyes.  
si - tion,      Re - ceives a sal - a - ry that's far from great,  
whin - ing,      You re - a - lize the fun - ny things in life.


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## MULEY.



Don't take to see - ing dou - ble, And  
He's nev - er known to stag - nate, Is  
You see a girl quite elub - by. With




nev - er look for trou - ble; 'Tis ver - y of - ten  
in with ev' - ry mag - nate, We find him buy - ing  
some - one - el - se's hub - by, And some - one - else is



## YUSSUF.



fol - ly to be wise. Just  
ci - ty real es - tate. He  
there with hub - by's wife. All



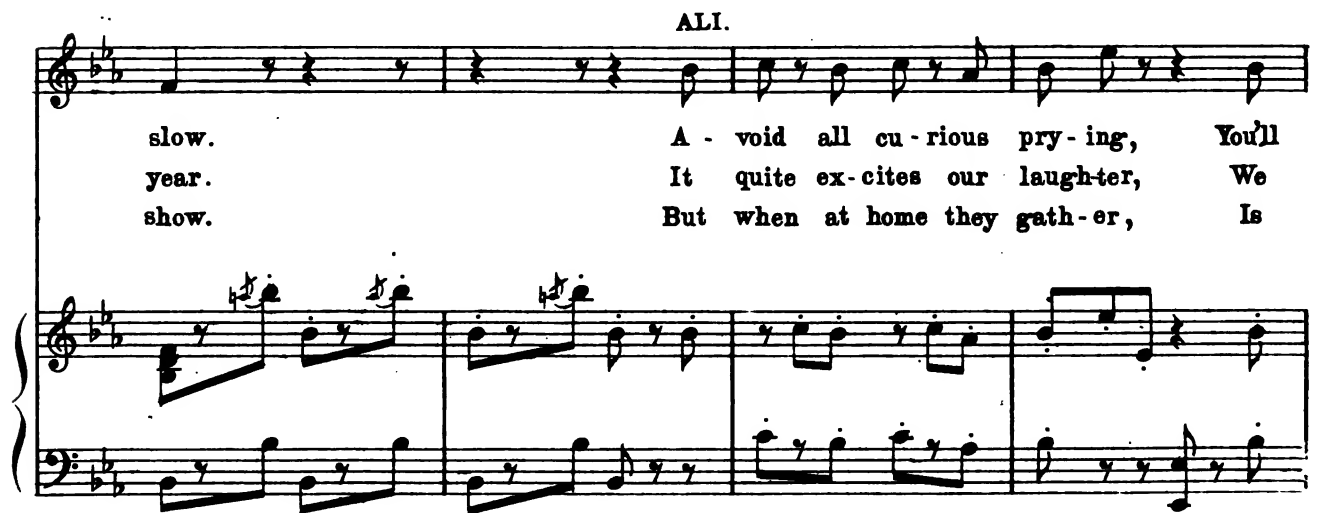


cul - ti - vate re - pres - sion, And ex - er - cise dis -  
 gets two thous - and year - ly, And he must starve or  
 smile and bow so sweet - ly. They pass it ov - er



cre - tien, It's just as well to go a tri - fle  
 near - ly To save a hun - dred thou or so a  
 neat - ly. Sus - pi - cion it is wret - ched form to

ALI.



slow. A - void all cu - rious pry - ing, You'll  
 year. It quite ex - cites our laughter, We  
 show. But when at home they gath - er, Is

learn with - out. half try - ing A lot of things you're  
 know he is a graf - ter, But that's a thing we're  
 there a storm? well rath - er, But that's a thing we're

not sup - posed to knew. \_\_\_\_\_  
 not sup - posed to know. \_\_\_\_\_  
 not sup - posed to know. \_\_\_\_\_

ALL.  
 You know and I know, He knows and she knows

a tempo.

*cresc.*

Ev' - ry one is wise e - nough To know that it is

*cresc.*

*pp*

so. All the same you'd bet - ter keep mum,

*pp*

*cresc.*

Just as if you're deaf and dumb, What - ev - er you think you

*p cresc.*

*f*

sly - ly wink, For you're not sup - posed, to know.

*f*

*ff*

## Entrance of Arabs.

No 3.

Lyric by  
HARRY B. SMITH.Music by  
VICTOR HERBERT.

Piano. *ppp*

TENORS. *ff* (Echo.) *pp*

BASSES. *ff* *pp*

Ya - ha! Ya -

ha! Ya - ha!

Trade with us if you

like, Cheat us too if you will. We

*p* *f* *ff* *ff unis.* *ffz* *ff* *f*



Meno mosso.

take the mon - ey of Chris - tian dogs, But ev - er we hate them

Meno mosso.

Tempo I.

still. Ya - ha! Ya - ha!

Tempo I.

ABDALLAH. *ff*

Ya - ha!

(Abdallah enters.)

*p molto cresc.**ffz*

## Allegro marziale.

Bed-ou - in chief, — a rov - er am I, — In

des - ert a - lone I ride a - far, — With

fol - low - ers bold — ev - 'ry law I de - ny, — And I

know not the rule — of a Sul - tan or Czar. — There's

nev - er a king, — so hap - py and free, — As

I when I ride my hand to lead. — Let

foes pur - sue! I give — them no heed, — I

know they'll not come nigh me, — When

on my Ar - ab steed. When

*piu mosso.*

gal - lop - ing, gal - lop - ing o - ver the des - ert I ride,

*ff*

It's woe to the foe - man, while I have a sword at my

*Meno.*

side, No com - rade so true, So

*colla voce.*

*a tempo.*

trust - y as you, My gal - - lant steed. \_\_\_\_\_ When

*a tempo.*

gal - lop - ing, gal - lop - ing o - ver the des - ert I ride, \_\_\_\_\_

\_\_\_\_\_ It's woe to the foe - man, while I have a sword at my

side. \_\_\_\_\_ So swift - ly we fly, The

*meno.*

*colla voce.*

*a tempo.*

world I de - fy! A - way! Ride a -

*a tempo.* *accel.*

way! Ah!

*f unis.* When gal - lop - ing, gal - lop - ing

*f unis.*

*a tempo. sfz*

o - ver the des - ert we ride. It's woe to the foe - man, while

So

we have a sword at our side.

swift - ly we fly, The world I de - fy, A - way

Ah! Ya - ha!

*p colla voce.* *a tempo.*

we are rid - ing.

Ya - ha!

*fff* *2.* *fff* *p* *ffz*

## No 4.

## Entrance of Omar.

Lyric by  
HARRY B. SMITH.

ORIENTAL MARCH.  
Chorus.

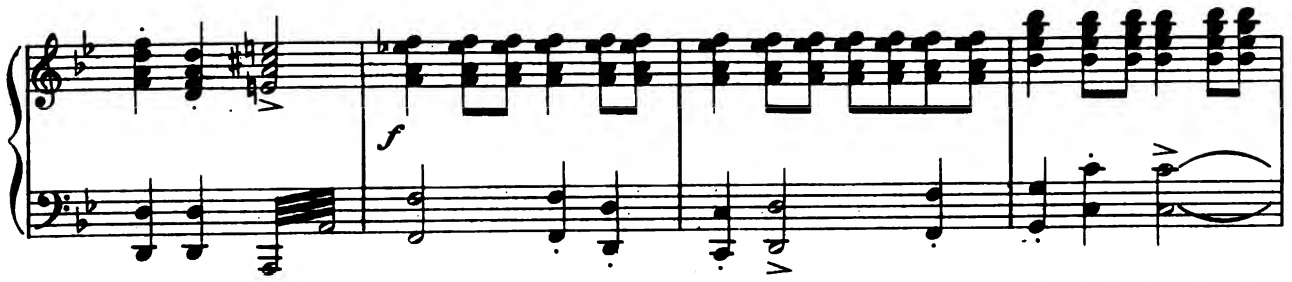
Music by  
VICTOR HERBERT.

*Tempo di marcia.*

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of musical notations including eighth notes, sixteenth notes, triplets, and dynamic markings like 'pp' (pianissimo). The tempo is marked 'Tempo di marcia.' and the instrument is 'Piano.'





CHORUS.

SOP. & ALTO.  
Ah!

TEN.  
Ah!

BASS.

Four vocal staves for the chorus, labeled SOP. & ALTO., TEN., and BASS. Each staff begins with a rest followed by a long note and the vocalization "Ah!".



Ah! Ah! Ah!

Shout and sing, and lau - rels bring, For our Re - gent

O - man, Yes, re - joice with heart and voice, To wel - come him the

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It features a vocal melody and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of two staves, with the lyrics "might - y — rul - er —" and "Ah!" written below the notes. The piano part consists of two staves, with the left hand playing a steady eighth-note accompaniment and the right hand playing a melody that includes triplets and slurs. The score is divided into four systems, each containing a vocal staff and a piano staff. The lyrics "might - y — rul - er —" are repeated in each system, followed by "Ah!". The piano part includes various musical notations such as slurs, triplets, and dynamic markings.

For the won - drous O - mar, Let the wel - kin

For the won - drous O - mar, Let the wel - kin

*ffz*

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are "For the won - drous O - mar, Let the wel - kin". The piano part begins with a forte (*f*) dynamic and includes a *ffz* (fortissimo with accent) marking in the second measure.

ring. — All *ff*

ring. — All *ff*

*ffz* *ffz* *ffz*

This system contains measures 5 through 8. The vocal parts continue with the word "ring." followed by a rest and then "All". The piano accompaniment features a series of chords with *ffz* markings in measures 6, 7, and 8. The system concludes with a *ff* (fortissimo) dynamic marking.

hail! — All

hail! — All

*ffz* *ffz*

This system contains measures 9 through 12. The vocal parts sing "hail!" followed by a rest and then "All". The piano accompaniment continues with chords, featuring *ffz* markings in measures 10 and 11. The system ends with a final chord in measure 12.

First system of a musical score, measures 1-4. The score is written for three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *ff* (fortissimo). The vocal parts enter with the word "Ah!" in measure 1. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measures 3 and 4 show a melodic flourish in the vocal parts, marked with a trill (*tr*) and a triplet (*3*).

Second system of a musical score, measures 5-8. The vocal parts continue with the word "Ah!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measures 7 and 8 show a melodic flourish in the vocal parts, marked with a trill (*tr*) and a triplet (*3*).

For the won-drous O-mar,

For the won-drous O-mar,

For the won-drous O-mar,

Let the wel-kin ring— *ff* Sa-laam! Sa-laam! Bow low,

Let the wel-kin ring— *ff* Sa-laam! Sa-laam! Bow low,

Let the wel-kin ring— *ff* Sa-laam! Sa-laam! Bow low,

Let the wel-kin ring— *ff* Sa-laam! Sa-laam! Bow low,

Bow low, We bow to thee, hail!

Bow low, We bow to thee, hail!

*ffz*

8

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

All hail!

All hail!

8

*ffz*

8

8

*ffz*

**No 5.**  
3641

**Omar Khayyam.**

Lyric by  
**HARRY B. SMITH.**

Music by  
**VICTOR HERBERT.**

**Moderato (Tempo di Valse.)**

**Piano.**

The piano introduction is written for a grand piano in 3/4 time, key of D minor. It consists of five measures. The right hand starts with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, and C5. The left hand has a half note D3, followed by quarter notes C3, B2, A2, G2, F2, and E2. The piece ends with a half note D3.

The piano accompaniment for the first system consists of five measures. The right hand has a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, and C5. The left hand has a half note D3, followed by quarter notes C3, B2, A2, G2, F2, and E2. The piece ends with a half note D3.

**In  
When  
His  
A**

*sfz* *dim.* *p*

The vocal and piano accompaniment for the second system consists of five measures. The right hand has a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, and C5. The left hand has a half note D3, followed by quarter notes C3, B2, A2, G2, F2, and E2. The piece ends with a half note D3.

Per - sia there once lived a sport ve - ry game, And  
O - mar was born, he de - mand - ed a drink, He  
doc - tor said, "O - mar, you can - not live long, Your  
first class as - tron - o - mer O - mar was he, He



O - mar Khay - yam was his cu - ri - ous name, As  
 said "Me go thirs - ty O no I don't think." They  
 trou - ble is too much Wine, Wo - men and Song. You'll  
 some - times saw stars that were not there to see, He

he is a dead one, I am not the same, But  
 of - fered him milk, he kicked o - ver the cup, And  
 have to stop some - thing or be dead as a ham." "All  
 looked through his glass all the night, so they say, He

I'm his de - scend - ant, tho' he's not to blame. Sing  
 so on the bot - tle they brought O - mar up. Sing  
 right, I'll stop sing - ing," said O - mar Khay - yam. So  
 al - so looked through ma - ny glass - es by day. So

*pp*

fol de rol lol to you, O - mar Khay-yam, As a jol - ly old  
 fol de rol lol to you, O - mar, old son, You rolled home with the  
 fol de rol lol to you, O - mar, old sport, You could drink an - y  
 fol de rol O - mar, side part-ner of Mars, You could tell an - y

round - er you were not a sham. Live high while you live and do  
 rolls and came home with a bun, And in the first tank play up -  
 thing from per - ox - ide to port, "I've no room for wa - ter in  
 man - a - ger's fate by his stars, You knew that the moon would get

not be a clam, Was the sen - si - ble mot - to of O - mar Khay-  
 on the pro - gram, The o - rig - i - nal tank was old O - mar Khay-  
 my di - a - phragm, Be - cause wa - ter has germs in," said O - mar Khay-  
 full with the tide, When you saw the Big Dip - per right there by its


yam.  
 yam.  
 yam.  
 side.

*animato.*

CHORUS.

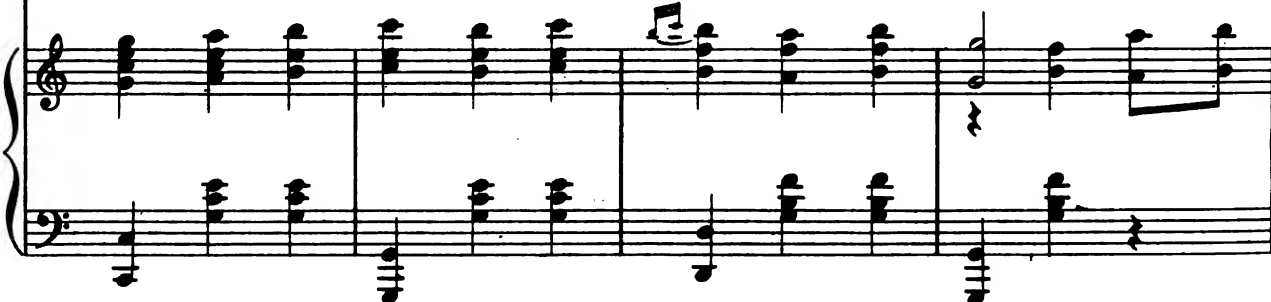
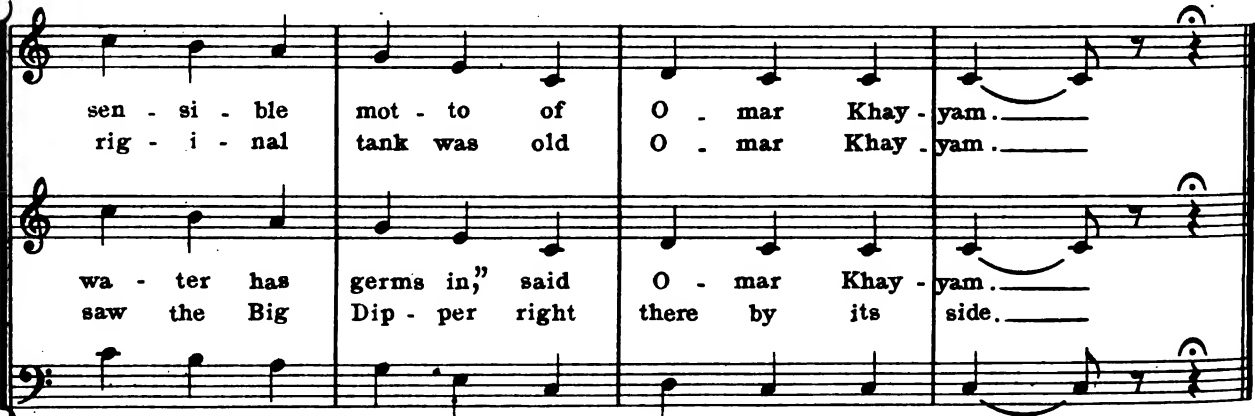
Sing fol de rol lol to you, O - mar Khay  
 Sing fol de rol lol to you, O - mar, old  
 So fol de rol lol to you, O - mar, old  
 So fol de rol, O - mar, side part - ner of

yam, As a jol - ly old round-er you were not a sham, Live  
 son, You rolled home with the rolls and came home with a bun, And  
 sport, You could drink an - y thing from per - ox - ide to port. "I've  
 Mars, You could tell an - y man - a - gers' fate by his stars, You



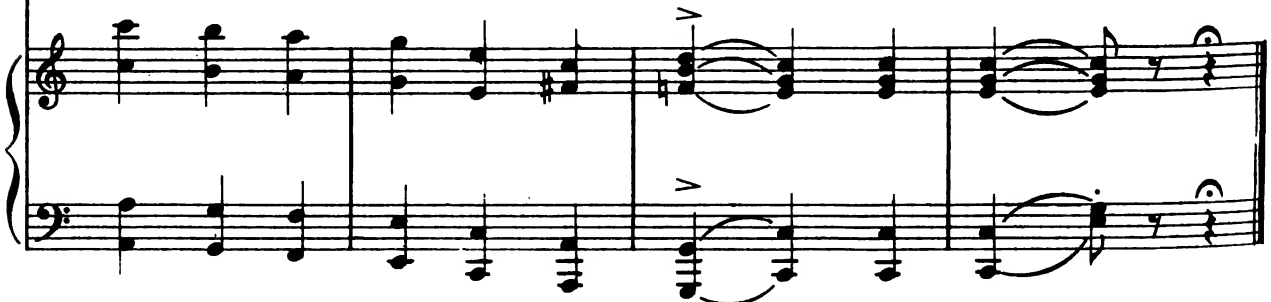
high while you live and do not be a clam, Was the  
in the first tank play up - on the pro - gram, The o -

no room for wa - ter in my di - a - phragm, Be - cause  
knew that the moon would get full with the tide, When you

sen - si - ble mot - to of O - mar Khay - yam.  
rig - i - nal tank was old O - mar Khay - yam.

wa - ter has germs in," said O - mar Khay - yam.  
saw the Big Dip - per right there by its side.



# No 6. Boys Will Be Boys And Girls Will Be Girls.

3620

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

**Semplice.**

**Piano.**

*mf* *poco rit.*

**GIRLS.**

*p a tempo.*

I've no doubt that you re - mem - ber, if the years you scan,  
Then when stu - dy hours were fin - ished, les - sons learned and done,  
When we boys and girls grow ol - der, love no more is sport,

*p a tempo.*

Those fine morn - ings in Sep - tem - ber, when our school be - gan.  
Then with spir - its un - di - min - ished, we'd go in for fun.  
Woo - ers grow a great deal bold - er, and in ear - nest court.

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## BOYS.

Ev' - ry morn at nine you met me as young lov - ers do,  
 Can - dy pull or dan - cing par - ty, spel - ling match or fair,  
 In the same old path - way tread - ing, led by Cu - pid's arts,

And I'd say "Now you must let me take your books for you" - In our  
 With our ap - pe - tites so hear - ty we would be right there - At those  
 Soon the bells ring for a wed - ding, hap - py those sweet - hearts! When we're

## Tempo di Gavotte.

School days, Gol - den rule days, life was a hol - i - day, \_\_\_\_\_  
 par - ties, chil - dren's par - ties, those kiss - ing games we played, \_\_\_\_\_  
 mar - ried, safe - ly mar - ried, life is no - more a joke, \_\_\_\_\_

Girl - hoods' trea - sures, boy - hoods' plea - sures made ev - 'ry  
 Fav' - rites nam - ing, for - feits claim - ing, each hap - py  
 Ev' - ry trou - ble tra - vels doub - le, with ma - ny

hour seem gay. \_\_\_\_\_ School time ov - er, then in  
 youth and maid. \_\_\_\_\_ Sweet young kis - ses, no such  
 mar - ried folk. \_\_\_\_\_ Late hours keep - ing, wife is

clov - er we would one and all be found, For  
 bliss is in our old - er days e'er found, For  
 weep - ing, quar - rels now and then a - bound, For

girls will be girls and boys will be boys, As long as the world goes

*mf* *p*

This system contains a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line is in a simple, folk-like style. The piano accompaniment features chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte) in the left hand and *p* (piano) in the right hand.

round. — Dance.

*mp*

This system continues the piano accompaniment from the first system. It includes a vocal line in the treble clef, which appears to be a continuation of the previous line. The piano accompaniment is in the grand staff, with a dynamic marking of *mp* (mezzo-piano) in the left hand. The key signature remains two sharps.

This system continues the piano accompaniment from the second system. It includes a vocal line in the treble clef. The piano accompaniment is in the grand staff, with a dynamic marking of *mf* (mezzo-forte) in the left hand. The key signature remains two sharps.

This system continues the piano accompaniment from the third system. It includes a vocal line in the treble clef. The piano accompaniment is in the grand staff, with a dynamic marking of *mf* (mezzo-forte) in the left hand. The key signature remains two sharps.

This system continues the piano accompaniment from the fourth system. It includes a vocal line in the treble clef. The piano accompaniment is in the grand staff, with a dynamic marking of *mf* (mezzo-forte) in the left hand. The key signature remains two sharps.



NO 7.  
3632

59

# Hear My Song Of Love.

SERENADE.

Abdallah and Girls.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Allegretto.

Piano.

The piano introduction is written for a grand piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The first measure is marked 'mf' (mezzo-forte). The melody in the right hand consists of a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a 'p' (piano) dynamic marking.

ABDALLAH.

The vocal melody is written for a single voice part, likely a tenor or alto, in a key of one flat. It begins with a bass clef. The lyrics are: 'Love laughs at This love's a'. The melody is simple and catchy, with a few grace notes. The piano accompaniment is written for a grand piano, with a treble clef and a key signature of one flat. It provides a harmonic support for the vocal line with chords and single notes.

lock-smiths they say, In cot-tage or cas-tle halls. \_\_\_\_\_  
ty-rant they say, Ty-ran-ni-cal do not be. \_\_\_\_\_

The piano accompaniment continues with a treble clef and a key signature of one flat. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

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Bars can't stay — it's way, and love al - so  
 Love will find out a way, and I'll find a

laughs at walls. So list, lit - tle la - dy, I  
 way to thee. I can't make se - lec - tion, I

bring, This re frain se - re - na - dy to sing.  
 swear, You are all on in - spec - tion up there.

'Tis ten - der and true, 'tis on - ly for you,  
 You all look so well, 'tis quite hard to tell,

*f* *pp poco rit.*

*f a tempo.* *poco rit.*

Come now let us two, love, take wing. \_\_\_\_\_  
Which one is my sweet-heart so fair. \_\_\_\_\_

*poco rit.*

ABDALLAH. *f a tempo* *p*

Hear my song of love, \_\_\_\_\_ La - dy,

GIRLS. *f*

Who does he mean? \_\_\_\_\_

*f a tempo.* *f* *p*

*f*

La - dy mine. \_\_\_\_\_ From your place a -

*f*

bove, \_\_\_\_\_ Waft a ten - der sign. \_\_\_\_\_

Am I his queen? \_\_\_\_\_

*p*

*f*

There seems to be quite a lot of you there, Each

Who does he mean? \_\_\_\_\_

one I see is re - mark - a - bly fair, But there is one must

Am I his queen? \_\_\_\_\_

*poco allargando.* *a tempo.*

*poco rit.* *a tempo.*

*rit.* 1. be I swear, My La - dy mine. Ah! We can't a -

*rit.* *colla voce.* *a tempo.*

Which of you, Will gree. Do you mean me? Which is your

2. *f* *rit.* be my fair? My la - dy mine! la - dy fair? Who does he mean?

*poco rit.* *f* *molto rit.* *sfz*

3642  
No 8.

# The Land of Dreams.

Leila.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

**Slow.**

LEILA.

When the day is

Piano.

*p*

*pp rit.*

*pp a tempo.*

done, And the rest is won, There is

*poco rubato.*

*a tempo.*

slum - ber for you and me.

*espress.*

*poco rit.*

And we sail a - way, In the twi - light gray, In a

*pp a tempo.* *rubato.* *a tempo.*

boat on an i - - dle sea.

Then we drift a - float In that air - y boat, In the

*pp poco animato.*

light of the pale moon - beams

*rit.* *a tempo.*

Till we reach an isle, Where the an - gels smile, And we

*rit.* *dolcissimo.*

call it the land of dreams

*rit.*

**Very slow.**

Come with me! come with me! To the land where all is

*p*

fair, Where there's no re-gret, Where we all for-get, Our



trou - ble and grief and care. Come with me!

come with me! O - ver moon - lit seas and

streams, Come with me! hap - py be, For a

*allarg.*

*cresc. molto.*

while in the land of dreams.

*molto allarg.* *ff* *molto rit e dim.*

## No 9.

## Finale I.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

**Allegro moderato.** **OMAR. quasi Recit.**

No - ble stran-gers, give you

**Piano.** *mf* *f* *p*

greet-ing, 'tis in-deed a— joy-ous meet-ing.

*p* *fz* *p colla voce.*

(bus.)

Each of you shall be a pet, I'm a friend of yours— you

*a tempo.*

bet.

ALGY.

ABD. Thank you, thank you, thank you, you are ex-treme - ly kind. \_\_\_\_\_

*a tempo.**sfz***Moderato.**

ZOR.(to ABD.)

Dear, we need no long - er tar - ry.

ALMA to ALGY.

Dar - ling, you shan't be be -

*p*

He con - sents that we should mar - ry.

head - ed,

But in - stead we shall be

Noth - ing to you is de - nied,  
wed - ded. An - y - thing that you de -

All your wish - es grat - i - fied.  
mand, Pa will see that it's on

Dear, we need no long - er tar - ry, He con - sents we mar -  
hand. rit. pp

ry! \_\_\_\_\_ Dear! no!

ALMA.

Dear, we need no long-er tar - ry. —

OMAR.

I'm a friend of yours, you bet.

ALGY.

Thankyou! thankyou! thankyou! thank you . Now you need no lon - ger

ABD.

Thankyou! thankyou! thankyou! thank you, Wel - come,

SOP. & ALTO.

Dear, we need no long-er tar - ry. —

TENOR.

Now you need no lon - ger

BASS.

Wel - come, Wel - come,

CHORUS.

long - - - er tar - ry, he con-sents, - - -

He con-sents that we should mar-ry. - - - Nothing to you is de -

Each of you shall be a pet.

tar - ry, He con-sents, you mar-ry, mar-ry.

wel - come. He con-sents, you mar-ry, Wel - come,

He con-sents that we should mar-ry. - - - Nothing to you is de -

tar - ry, He con-sents you mar-ry mar-ry.

wel - come, wel - come.

— that we should mar-ry, he con-sents, — No lon-ger tar-ry,

nied. All your wish-es grat-i-fied.

Noth-ing to you shall be now de-nied. Wel-come to you, stran-ger,

No-ble stran-ger, Wel-come,

nied. All your wish-es grat-i-fied.

Noth-ing to you shall be now de-nied. Wel-come to you, stran-ger,

*ff allarg.*

you're mine! I'm thine! We can mar - ry,

*ff*

you're mine! I'm thine! We can mar - ry,

*ff*

wel - come, wel - come, wel - come, wel - come,

you're mine! I'm thine! Thank you, thank you,

you're mine! I'm thine! Thank you, thank you,

Wel - come, wel - come, Give you greet - ing,

Wel - come, wel - come, Give you greet - ing,

*ffz* *ffz* *fff* 8---



*rit.*

O - mar will be kind! \_\_\_\_\_

O - mar will be kind! \_\_\_\_\_

*Recit.*

hap - py days \_\_\_\_\_ you'll find. \_\_\_\_\_ And now my

Thank you, you're \_\_\_\_\_ too kind. \_\_\_\_\_

Thank you, you're \_\_\_\_\_ too kind. \_\_\_\_\_

wel - come you will find. \_\_\_\_\_

wel - come you \_\_\_\_\_ will find. \_\_\_\_\_

8

*ff*

friends: let's hap-py be to - gether, Great O-mar prophe-sies de-light-ful

*p* *a tempo.* *f*

weather; In goldensunshinelet us dance and feast, There'll be no

*p* *f* *rit*

rain now for six months \_\_\_\_\_ at \_\_\_\_\_ least. \_\_\_\_\_

**Allegro.**

ENSEMBLE.

*ff* Hoo- *ff* Hoo- *ff*

**Allegro.**

*f*

ray! Hoo-ray! There'll

ray! Hoo-ray! There'll

*ff*

OMAR.

Great.

be no rain for six months at least.

be no rain for six months at least.

*p*

O-mar would not you de-ceive, Who-e'er he says, what-e'er he says, My

*p*

friends, my friends, my friends, my friends, you

*brillante.*  
may

*Andante.*  
be - lieve

CHORUS.

*p*  
What's that!

*p*  
What's that!

*Andante.*

*sfz* *sfz p* (Distant peal of thunder.)

OMAR.

Oh, nev - er mind, no dan - gers nigh, That's

*p.*  
What's that!*p.*  
What's that!*sf p*  
*cresc.*

just a wag-on pass-ing by.

(Thunder louder.)

What's that, I won - der,

What's that, I won - der,

OMAR.

Oh, no, my friend, there'll be no rain, That

it sounds like thun - der.

it sounds like thun - der.

is a dis - tant rail-way train.

(Loud Thunder.)

*fff cresc. molto.**sfz sfz*

CHORUS.

*ff* Mon-ster, you've de-ceived us quite,*ff* Mon-ster, you've de-ceived us quite,*ff animato*

81  
OMAR. (*Spoken*) O, don't mind a little shower it will  
make you grow,

*ff*  
Mon-ster you've de-ceived us quite.  
*ff*  
Mon-ster you've de-ceived us quite.

8

*Allegro.* (It begins to rain.)

8

*sfz*

8

*sfz*

8

*sfz dim.*

8

*stacc.*





8

*tr* *sfz* *cresc.*

8

*stacc.*

8

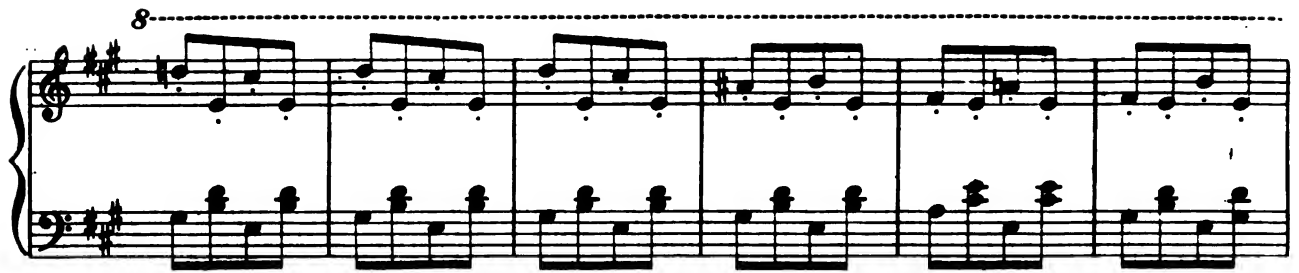
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8

**Tempo di Valse.**

Omar (*Spoken*)  
Are we downhearted?

*sfz* No!



8.

*tr* *sfz* *cresc.*

8.

*stacc.*

8.

8.

8.

**Tempo di Valse.**

Omar (*Spoken*)  
Are we downhearted?

*ffz* No!

CHORUS.

Sing fol de rol lol to you, O - mar Khay-yam, As a jol - ly old

Sing fol de rol lol to you, O - mar Khay-yam, As a jol - ly old

round-er you were not a sham, Live high while you live and do not be a

round-er you were not a sham, Live high while you live and do not be a

1. 2.

clam, Was the sen - si - ble mot - to of O - mar Khay -yam. Sing yam.

clam, Was the sen - si - ble mot - to of O - mar Khay -yam. Sing yam.

Detailed description: This system contains the vocal melody for two voices. The top staff is for the first voice and the middle staff is for the second voice. Both parts have identical lyrics. The melody is in a major key with a 2/4 time signature. The first ending is marked with a bracket and the number '1.', and the second ending is marked with a bracket and the number '2.'. The bottom staff is a bass line accompaniment.

1. 2.

Detailed description: This system shows the piano accompaniment for the first system of the vocal melody. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a bass line. The first ending is marked with a bracket and the number '1.', and the second ending is marked with a bracket and the number '2.'.

8

*ff*

Detailed description: This system shows the piano accompaniment for the second system of the vocal melody. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a bass line. The first ending is marked with a bracket and the number '1.', and the second ending is marked with a bracket and the number '2.'. The dynamic marking *ff* (fortissimo) is present.

*ffz*

Detailed description: This system shows the piano accompaniment for the third system of the vocal melody. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a bass line. The first ending is marked with a bracket and the number '1.', and the second ending is marked with a bracket and the number '2.'. The dynamic marking *ffz* (fortissimo, with a crescendo hairpin) is present.

*End of 1st Act.*

No 10.

Opening.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Poco maestoso.*

Piano

*f*

*mf*

*molto cresc.*

*allargando.*

## CHORUS.

No - ble strang - er! Gen - tle guest! Pray you take your ease, \_\_\_\_\_  
 No - ble strang - er! Gen - tle guest! Pray you take your ease,  
 Pray you take your ease, You

You have but to make re - quest, And we'll strive to please. \_\_\_\_\_  
 You have but to make re - quest, And we'll strive to please. \_\_\_\_\_  
 have but

Noth - ing, you must un - der - stand, Is for you too good and grand,  
 Noth - ing, you must un - der - stand, Is for you too good and grand,  
 Is too

We're yours tru - ly to com - mand.

*subito.*

We're yours tru - ly, no - ble guest,

No - ble guest, we are yours tru - ly, no - ble guest,

We're yours tru - ly, no - ble guest,

*molto cresc.* *ff* tru - ly, we're yours tru - ly, we're yours tru - ly

no - ble guest. We're yours tru - ly, we're yours tru - ly

no - ble guest. We're yours tru - ly, we're yours tru - ly

*dim.* *rit.* *Tempo di Valse.*

to com - mand, to com - mand. Tru - ly to com - mand.

to com - mand, to com - mand. Tru - ly to com - mand.

*dim.* *pp* *Tempo di Valse.*

The musical score is written for a voice and piano ensemble. It consists of two systems of staves. The first system has three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The second system also has three vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. Performance markings include *subito.*, *molto cresc.*, *ff*, *dim.*, *rit.*, *Tempo di Valse.*, and *pp*. The key signature is one sharp (F#) and the time signature is 3/4.



## FAN GIRLS.

Hand - some war - rior we're thy slaves, Please to let us

fan you. ——— 'Tis a pleas - ure, That we treas - ure.

We with fond glanc - es scan you, While these grace - ful

fans we sway, Sing - ing thee our lay. ———

Deign to smile, we the while, Keep the flies a -

Allegretto grazioso.

way.

*attacca.* *p*

**CIGARETTE GIRLS.**

While you're rest - ing, wont you try a ci - gar - ette?

Here is ev - 'ry brand that you pre - fer. Pipes you can se - lect one,

Of ci - gars ac - cept one. We will light them, So you need not

stir. *p* Take it eas - y! Lie and watch the curl - ing smoke,

Wreath - ing o'er your head, each air - y ring. Just keep on 're - pos - ing. *f dim.*

Dream - ing there and do - zing, Sure - ly you are hap - py as a King. *p*

*p*  
Sure - ly you are hap - py, Sure - ly you are hap - py, Sure - ly you are hap - py as a

*f dim.*

Abdallah rises.  
King. —

*molto accel.*  
*molto cresc.*  
*f*

ABDALLAH.  
I must a - way! — The des - ert calls me!

*rit.*  
*ffz*  
*ffz*  
*rit*

*a tempo.*  
It's lone - ly mys - ter - y en - thralls me! I must a - way! — I must a -

*a tempo.*  
*p*  
*f*  
*ffz*  
*ffz*  
*p*

way! ———

*poco rit.* *dim molto.*

CHORUS.

The des - ert! What is there? The des - ert what is

The des - ert! What is there? The des - ert what is

*f* *a tempo.* *sfz*

*p* The Si - moon, ——— The Mi - rage. ———

*Meno. pp trembling.* *trembling. mpp*

there? The Si - moon, ——— The Mi -

there? The Si - moon, ——— The Mi -

*pp* *pp* *pp*

*Meno. piu rit. pp a tempo.*

*Dramaticamente.* *ad lib.*

And worse than all, \_\_\_\_\_ the des-ert's haunt-ed by the

*rage.*

*rage.*

*molto.* *ffz* *p* *molto cresc.* *collo voce.*

*a tempo.* *ff*

Djin. \_\_\_\_\_

**Animato.**

*ff* Ah! \_\_\_\_\_

*ff* Ah! \_\_\_\_\_

**Animato.**

*a tempo.* *ffz* *8* *p* *ffz* *8*

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal line with the lyrics 'And worse than all, \_\_\_\_\_ the des-ert's haunt-ed by the'. The piano accompaniment features a series of chords and moving lines. The second system continues the vocal line with the word 'rage.' and the piano accompaniment. The third system introduces a new section with the tempo marking 'a tempo.' and dynamics 'ff', 'p', and 'molto cresc.'. The fourth system features a vocal line with the word 'Djin.' and the tempo marking 'Animato.'. The fifth system continues the vocal line with 'Ah!' and the piano accompaniment. The sixth system features a vocal line with 'Ah!' and the piano accompaniment. The seventh system features a vocal line with 'Animato.' and the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

3648  
No 11.

# Legend Of The Djin.

Abdallah and Chorus.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro misterioso.*

ABDALLAH.

In the tor - rid depths of Sa - ha - ra wild, In that  
When the cam - el toils in that land ac - cursed, In the

Piano . *pp misterioso.*

des - ert grim and lone, Lives the Gi - ant Djin, He's brim -  
dis - tance may be seen, An o - a - sis fair in the

*ffz pp*

ful of sin, In a King - dom of his own, His  
sun - lit air, An o - a - sis fresh and green. As

*poco animato.*

eyes are fire, His voice is dire, Tho' he wears a smile so  
you draw near, 'Twill disappear, The mir-age that lures your

bland, To welcome the one who's lost his way, In the  
band, Then you hear the laughter of the Djinn, And you're

*sfz dim. pp*

*poco rit. Listesso tempo. a tempo*

des-ert of ar-id sand. It's hist and  
lost in Sa-ha-ra's sand.

*poco rit. a tempo*

hark! Be-ware! Keep dark! With ba-ted

*sfz p sfz p sfz p*



breath, As still as death, Or hell o - ver - take you,

Don't ev - en sneeze, Climbe the near - est

trees, Be - ware! the ter - ri - ble, ter - ri - ble,

ter - ri - ble, ter - ri - ble Djin Djin!

**CHORUS.**

Djin! \_\_\_\_\_

*f* It's hist! and hark! \_\_\_\_\_ Be\_\_ ware! Keep

*f* It's hist! and hark! \_\_\_\_\_ Be\_\_ ware! Keep

*f* *ffz mf* *ffz*

dark. \_\_\_\_\_ With ba - ted breath, As still as death, Or he'll o - ver,

dark. \_\_\_\_\_ With ba - ted breath, As still as death, Or he'll o - ver,

*ffz mf* *ffz*

*ffz*

take you, — Don't ev - en sneeze. — Climb the near - est.

take you, — Don't ev - en sneeze. — Climb the near - est

*ffz* *ffz mf* *ffz*

trees, — Be - ware! the ter - ri - ble, ter - ri - ble,

trees, — Be - ware! the ter - ri - ble, ter - ri - ble,

*ff* *mf*

ter - ri - ble, ter - ri - ble Djin! Djin! Djin.

ter - ri - ble, ter - ri - ble Djin! Djin! Djin.

*ffz*

3649

## The Floral Wedding.

No 12.

Leila and Chorus.

Lyric by  
HARRY B. SMITH.Music by  
VICTOR HERBERT.*Allegro grazioso.*

Piano.

The Rose \_\_\_\_\_ who was king of a gar - den so  
The bees \_\_\_\_\_ sang a cho - rus in praise of the

fair, \_\_\_\_\_ Fell mad - ly in love. \_\_\_\_\_  
bride, \_\_\_\_\_ The Ma - ri - gold sighed, \_\_\_\_\_

*8--;*  
*p* *rubato.*  
*a tempo.*

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International Copyright Secured.M.W.&SONS 7778 *f*

with a Lil - y belle rare. A  
and with jeal - ous - y died. The

*rubato.* *a tempo.*

Prin - cess was she, ve - ry state - ly and tall,  
Pan - sy looked on, with a cu - ri - ous face,

And the Rose King de - clared, her fair - est of  
And the Hy - a - cinth tried, the bride to em -

all. Be mine, to the  
brace. But deep in the

Lil - y, he ar - dent - ly sighed, How hap - py I'd  
 shade was the Vi - o - let sweet, Whose love for King

*rubato.* *a tempo.*

be, Were you on - ly my bride.  
 Rose, All the gos - sips re - peat.

*rubato.* *a tempo.*

She nod - ded her head, and I love you she  
 A - lone she must dwell, tho' she loved him so

said. So it all was ar - ranged,  
 well. How she en - vied the lot

*f*

*rit.* *a tempo.*

that the two should be wed.  
of the fair Lil - y belle.

*rit.* *a tempo.* *rit.*

*Molto meno mosso.*

All through the Sum - mer day, mel - o - dies were

*pp dolceiss.*

ring - ing Made by the lil - y bells,

Ze - phyr's set them swing - ing. Flow'rs were the

beau - ties rare, But - ter - flies the beaux.

8

At the flo - ral wed-ding of the Lil - y and the

8

*rit.*

Rose. Ah

*pp*

CHORUS.

*pp*

All through the Summer day Mel - o - dies were

*pp*

All through the Summer day Mel - o - dies were

*pp*



ring - - ing, Made by the lil - y bells,

ring - - ing, Made by the lil - y bells,

Ah!

Zeph - yrs set them swing - ing, Flow'rs were the

Zeph - yrs set them swing - ing, Flow'rs were the

At the flo - ral

beau - ties rare, But - ter - flies the beaux At the flo - ral

beau - ties rare, But - ter - flies the beaux At the flo - ral

**f**

*rit.* wed - ding of the Lil - y and the Rose.

*rit.* wed - ding of the Rose the Rose.

*pp*

wed - ding of the Rose the. Rose.

*rit.* *ppp*

*pp rit.* *ppp*

3633

## Watch The Professor.

No 13.

Trio.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Tempo giusto.

Piano.

OMA. There  
ABD. I  
LEI. I

is a cer - tain knack, Most peo - ple seem to lack In mak - ing  
think I com - pre - hend, The meth - od you com - mend In mak - ing  
think I un - der - stand, I'll do as you com - mand Now watch me,

love, LEI. & ABD. In mak - ing love. OM. You  
love, LEI. & OM. In mak - ing love. ABD. As  
pray, ABD. & OM. At - tent - ion pay. LEI. I

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can - not learn by rule,      You can - not learn at school, This mak - ing  
 pu - pil I am bright,      Now see if I am right, In mak - ing  
 nest - le to his side,      An act - less lit - tle bride; Pro - fes - sor,

love. \_\_\_\_\_ LEI. & ABD. This mak - ing      love. \_\_\_\_\_ Most  
 love. \_\_\_\_\_ LEI. & OM. In mak - ing      love. \_\_\_\_\_ My  
 say. \_\_\_\_\_ OM. That's not the way. \_\_\_\_\_ Should

*rit.*      *a tempo.*

fel - lows work is crude,      Most am - a - teurs are rude, They've no fin -  
 arm is snug - ly placed,      A - round her slen - der waist, I turn her  
 I my face up - turn,      With eyes that seem to yearn, For just one

*pp*

esse,, In a ca - ress, And  
face, In poise of grace. And  
kiss, A - bout like this. OM. You'd

when they take a kiss, They scare a tim - id Miss, Now  
then her lips I pose, Like pet - als of a rose, And  
bet - ter stop I guess, Its time for a re - cess, This

*rit.* BUS. with LEILA.

this is some - thing like it more or less.  
I en - fold her in a sweet em - brace.  
class here - af - ter you had bet - ter miss.

*colla voce.* *cresc. molto.*

Molto moderato.

OM. Watch the pro - fes - sor, and you'll learn a thing or two, \_\_\_\_\_  
 ABD. Watch the pro - fes - sor, if some point-ers are re - quired, \_\_\_\_\_  
 OM. Watch the pro - fes - sor, for the bell on him has rung, \_\_\_\_\_

Watch the Pro - fes - sor, and you'll know just what to \_\_\_\_\_  
 OM. Yes, I am watch-ing, and it makes me ve - ry \_\_\_\_\_  
 Watch the Pro - fes - sor, he is ab - so - lute - ly \_\_\_\_\_

do. \_\_\_\_\_ OM. You must not in - ter -  
 tired. \_\_\_\_\_ LEI. You must not in - ter -  
 stung. \_\_\_\_\_ OM. I see I'm not in

fere, When its up to you I'll call.  
 fere, For you chan - ces are too small.  
 it, And, 'Im feel - ing ve - ry small.

*ff*  
 OM. Watch the Pro - fes - sor, if you want to know it  
 ABD. Watch the Pro - fes - sor, if you want to know it  
 ALL. Watch the Pro - fes - sor, if you want to know it

1. ALL THREE REPEAT. 2.

all. \_\_\_\_\_ All. \_\_\_\_\_  
 all. \_\_\_\_\_ All. \_\_\_\_\_  
 all. \_\_\_\_\_ All. \_\_\_\_\_

## No 14.

3631

## Take Things Easy.

QUARTET.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Animato.

Piano.

The piano introduction is in 2/4 time, marked 'Animato'. It features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include a forte (f) section followed by a piano (p) section.

HASHISH.

Hashish's vocal part is written on a single staff. The melody is simple and follows the lyrics. Below the staff, the lyrics are printed in two lines.

Work has al - ways seemed an aw - ful waste of time to me.  
Ev' - ry day was made for rest; The night was made for sleep.

The piano accompaniment for Hashish's part is shown in a grand staff (treble and bass). It provides a simple harmonic support for the vocal line.

ALI.

Ali's vocal part is written on a single staff. The melody is simple and follows the lyrics. Below the staff, the lyrics are printed in two lines.

I have nev - er wast - ed an - y time,  
That is a phi - los - o - phy cor - rect.

The piano accompaniment for Ali's part is shown in a grand staff (treble and bass). It provides a simple harmonic support for the vocal line.



## YUSSUF.

Oth - er peo - ple like to work, I al - ways let 'em be;  
And the world owes ev' - ry one a liv - ing ve - ry cheap;

## MULEY.

Tak - ing oth - er peo - ple's job is crime.  
On - ly it's a trou - ble to col - lect.

## HASHISH.

I am a phi - los - o - pher whose wis - dom is immense,  
Time is on - ly made for slaves, And work is for the mob,

## ALI.

And of toil I do not see the good;  
Ev' - ry days to me a hol - i - day;

**№ 14.**

3631

## Take Things Easy.

**QUARTET.**

Lyric by  
**HARRY B. SMITH.**

Music by  
**VICTOR HERBERT.**

## Animato.

## Piano.

## HASHISH.

Work has al - ways seemed an aw - ful waste of time to me.  
Ev' - ry day was made for rest; The nights were made for sleep.

**ALI.**

I have nev - er wast - ed an - y time,  
That is a phi - los - o - phy cor - rect.

## YUSSUF.

Oth - er peo - ple like to work, I al - ways let 'em be;  
And the world owes ev' - ry one a liv - ing ve - ry cheap;

## MULEY.

Tak - ing oth - er peo - ple's job is crime.  
On - ly its a trou - ble to col - lect.

## HASHISH.

I am a phi - los - o - pher whose wis - dom is immense,  
Time is on - ly made for slaves, And work is for the mob,

## ALI.

And of toil I do not see the good;  
Ev' - ry days to me a hol - i - day;

## YUSSUF.

Oh, I dear - ly love to sit up - on the near - est fence,  
I am al - ways look - ing, al - ways look - ing for a job,

## MULEY.

Watch - ing oth - er peo - ple saw - ing wood.  
So that I can run the oth - er way.

Take things eas - y, Dont get whee - zy, Running af - ter fame and

*p staccatissimo.*

wealth, Might as well be shirk - ing, Whats the use of work - ing,

While you pos - sess your health. Nev - er hus - tle,

rus - tle, bus - tle, La - bor is a nui - sance and a

bore, So take things eas - y, Take things eas - y,

Let the oth - er fel - low walk the floor. — floor. —

3634  
No 15.

# Nobody Loves Me.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Allegretto.

FATIMA.

Piano.

vis - it - ed the cir - cus once and af - ter it was through, I  
bur - glar once broke in my house, while fast a - sleep I lay, He  
heard a youth - ful mil - lion - aire had saved a young girl's life, He

went in - to the side - show as a lot of peo - ple do. As  
turned his lan - tern on me, And then faint - ed dead a - way. A  
res - cued her from drown - ing, She be - came his wed - ded wife. So

I stood look-ing at the freaks, I heard a small boy call, "Oh,  
big pol-ice - man then came in, And in a man - ner rough, He  
I jumped in the riv - er, cry - ing, "Save me or I drown," But my

Pa, just look at this one, It's the fun - ni - est of all"  
said, "I'll let this poor man go, He's suf - fered quite e - nough."  
young man ran and got a pole, And pushed me fur - ther down.

*Much Slower.*

No - bod - y loves me. No - bod - y loves me.  
No - bod - y loves me. No - bod - y loves me.  
No - bod - y loves me. No - bod - y loves me.

I was of - fered first class pay, If I'd work there by the day,  
When I walk through mud and dirt, And a - round me draw my skirt,  
Ev - er since, so they de - clare, There's been no more fish - ing there,

There I led a sim - ple life, As the beard - ed la - dy's wife,  
Tho' my an - kles are u - nique, No man ev - er turns to peek,  
For the fish just looked at me, And ski - dooed way out to sea,

Till at last he ran a - way, For no - bod - y loves me. —  
They all look the oth - er way, 'Cause no - bod - y loves me. —  
Not a lob - ster cared to stay, 'Cause no - bod - y loves me. —



3630  
No 16.

# There's Just One Girl I'd Like To Marry.

DUET.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Con spirito.*

Piano.

The piano introduction is written for a grand piano in 2/4 time, key of D major. It consists of four measures. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*pp*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

ALG. I have loved full man-y a girl, Who liked me fair-ly well,  
ALM. I have liked a lot of chaps,— Who made mild love to me,

The first vocal entry is written for a grand piano in 2/4 time, key of D major. It consists of four measures. The melody is in the right hand, and the bass line is in the left hand. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

My first sweetheart's name was Pearl, My sec-ond's name was Belle.  
Once to George I said, "per-haps," And then to Bob, "I'll see."

The second vocal entry is written for a grand piano in 2/4 time, key of D major. It consists of four measures. The melody is in the right hand, and the bass line is in the left hand. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

To my heart a cer - tain Bes-sie did not do a thing,  
I have flirt-ed ev - 'ry min-ute, Rath-er liked it too,

*poco rit.* *molto rit.*

Once I was en - gaged to Jes - sie, But she lost the ring. \_\_\_\_\_  
But my heart was nev - er in it, I've kept that for you. \_\_\_\_\_

*rit.* *pp*

**Moderato.**

Stel - la is the girl I like to walk with,  
Per - cy writes me ver - ses ve - ry pret - ty,

El - la is my fav' - rite in a dance,  
John - ny is a sol - dier win - ning fame,

Sa - die is a la - dy nice to talk with,  
Jim - my keeps me laugh - ing, he's so wit - ty,

Ma - bel's eyes speak vol - umes in a glance.  
Tom - my plays a rec - ord foot - ball game.

I can play all kinds of games with Car - rie,  
I ad-mire the mo - tor car of Har - ry,

And I love to sing du-ets with Lou. But there's  
Wil - lie has of mil - lions quite a few. But there's

just one girl I'd like to mar - ry, And  
on - ly one I'd like to mar - ry, And

that lit - tle girl is you .  
that on - ly one is you .

*p*

## GIRLS.

Stel - la is the girl I like to walk with,  
Per - cy writes me vers - es ve - ry pret - ty,

El - la is my fav' - rite in a dance,  
John - ny is a sol - dier win - ning fame,

Sa - die is a la - dy nice to talk with,  
 Jim - my keeps me laugh - ing he's so wit - ty,

Ma - bel's eyes speak vol - umes in a glance.  
 Tom - my plays a rec - ord foot - ball game.

I can play all kinds of games with Car - rie.  
 I ad - mire the mo - tor car of Har - ry.

And I love to sing du-ets with Lou. But there's  
 Wil - lie has of mil - lions quite a few. But there's

just one girl I'd like to mar - ry, And  
 on - ly one I'd like to mar - ry, And

that lit - tle girl is you.  
 that on - ly one is you.

## No 17.

## Entrance Of Shah.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

**Tempo di marcia.** *ff*

**CHORUS.**

**Piano.**

The musical score is divided into two systems. The first system includes the chorus and piano accompaniment. The chorus has three staves with lyrics 'Ah!' repeated. The piano accompaniment is on a grand staff with triplets and other rhythmic markings. The second system continues the chorus and piano accompaniment, with the piano part featuring more complex rhythmic patterns and triplets.

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Shout and sing and laur-els bring For our Re-gent O - mar. Yes re-joice with

Shout and sing and laur-els bring For our Re-gent O - mar. Yes re-joice with

heart and voice To wel - come him The might - y rul - er Ah!

heart and voice To wel - come him The might - y rul - er Ah!

Ah!

Ah!

Ahl

Ahl

Ahl

Ahl

For the won-drous O-mar,

For the won-drous O-mar,

Let the wel-kin ring. Sa-laam! Sa-laam! Bow low,

Let the wel-kin ring. Sa-laam! Sa-laam! Bow low,

ff

ffz

ffz

ffz

ffz

Bow - low We bow to thee hail

Bow - low We bow to thee hail

All hail!

All hail!

Musical score for a hymn, page 129. The score is in G major (one sharp) and 4/4 time. It features vocal parts with lyrics and a piano accompaniment. The lyrics are: "Bow - low We bow to thee hail". The piano part includes chords and melodic lines, with some measures marked with "ff" (fortissimo) and "8" (octave).

## No 18.

## The Never, Never Land.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro.*

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The left hand starts with a bass clef and a key signature of two flats. It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The tempo is marked 'Allegro.' and the dynamics include 'f' (forte) and 'rit.' (ritardando).

Do you be - lieve in fair - ies? For if you do I'll  
There are no aw - ful nois - es, No trol - ley's and no  
'Tis there all men are e - qual No ho - tel clerk is  
In that de - light - ful coun - try, One leads a joy - ful

The vocal melody is written on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written on two staves with a grand staff (treble and bass clefs) and a key signature of two flats. The piano part includes a 'pp' (pianissimo) marking.

tell, \_\_\_\_\_ A - bout a land, a dis - tant strand, Where  
"els" \_\_\_\_\_ No ped - lar with a fog - horn voice A  
King \_\_\_\_\_ There nev - er is a girl next you Who  
life \_\_\_\_\_ No hus - band ev - er has to work, He

The vocal melody continues on a single staff with a treble clef and a key signature of two flats. The piano accompaniment continues on two staves with a grand staff and a key signature of two flats.

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none but fair - ies dwell. \_\_\_\_\_ There's no such thing as  
 wakes you with his yells. \_\_\_\_\_ There are no pi - an -  
 thinks that she can sing. \_\_\_\_\_ There is no fake re -  
 leaves that to his wife. \_\_\_\_\_ And if he needs new

work there, And O! it would be grand \_\_\_\_\_ If  
 o - las, A - work - ing ov - er time, \_\_\_\_\_ Hand -  
 ci - ter, Who puts the crowd to flight \_\_\_\_\_ By  
 cloth - ing, With joy his heart must thrill! \_\_\_\_\_ He

ALL.

we could fly as fair - ies do! To the Nev - er, Nev - er  
 or - gans are a - gainst the law, And a pho - no - graph's a  
 tell - ing you in tear - ful tones, "Cur - few shall not ring to -  
 just goes out and or - ders them, And sends his wife the

## Tempo di Valse.

*rit.* ALL. *a tempo.*

Land. In the Nev-er, Nev-er Land It is  
 crime. In the Nev-er, Nev-er Land You will  
 night!" In the Nev-er, Nev-er Land You will  
 bill. In the Nev-er, Nev-er Land It is

*rit.* *a tempo.* *p*

OMAR All 4 Verses.

there I un-der-stand, There's no such  
 find no Ger-man Band With cla-ri-  
 meet no glad hand Band, Who grasp your  
 there that life is grand. When wi-fie

*p* *schierzando.*

thing as bar-gain-day, Where wo-men throw their cash a-  
 nets that whine and wheeze, Way off the whole darn bunch of  
 hand with friend-ly touch, You nev-er have to say "How  
 says she needs a hat, Her hub-by an-swers "Jump through

ALL.

way. No one hangs to straps in cars, \_\_\_\_\_ And no-bod-y has to  
 keys. Or if they will not de-part, \_\_\_\_\_ Just as soon as you com-  
 much." There's no "Beef Trust" holds you up, \_\_\_\_\_ And no pois-oned food is  
 that." She's at work from dawn till dark, \_\_\_\_\_ And her wag-es he'll de-

OMAR All 4 Verses.

*rit.*

ALL.

stand, \_\_\_\_\_ The rule is there, no seat, no fare. In the  
 mand, \_\_\_\_\_ You have a right to shoot at sight. In the  
 canned, \_\_\_\_\_ There's no high-ball of wood-al-co-hol! In the  
 mand, \_\_\_\_\_ The Japs you know to school can go! In the

1 2

Nev-er, Nev-er Land. \_\_\_\_\_ Land. \_\_\_\_\_  
 Nev-er, Nev-er Land. \_\_\_\_\_ Land. \_\_\_\_\_  
 Nev-er, Nev-er Land. \_\_\_\_\_ Land. \_\_\_\_\_  
 Nev-er, Nev-er Land. \_\_\_\_\_ Land. \_\_\_\_\_

## No 19.

## Finale II.

Lyric by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

Tempo di Valse.

OMAR.

Sing fol de me lol to you, O - mar Khay-

Piano.

*ff* *pp*

am, As a jol - ly old round-er you were not a sham. Live high while you

live and do not be a clam, Was the sen - si - ble mot - to of O - mar Khay-

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am.

**CHORUS.**

*ff*

Sing fol de me lol to you, O - mar Khay - am, As a jol - ly old

*ff*

Sing fol de me lol to you, O - mar Khay - am, As a jol - ly old

*ff*

round - er you were not a sham. Live high while you live and do not be a

round - er you were not a sham. Live high while you live and do not be a

clam, Was the sen - si - ble mot - to of O - mar Khay - am.

clam, Was the sen - si - ble mot - to of O - mar Khay - am.

8.

8.

*ff*

The musical score consists of three systems. The first system features two vocal staves (treble and bass clef) with lyrics and a piano accompaniment (grand staff). The second system continues the piano accompaniment, marked with a forte (*ff*) dynamic. The third system concludes the piano part with a final chord and a repeat sign. Rehearsal marks '8.' are placed above the first and third systems of the piano accompaniment.